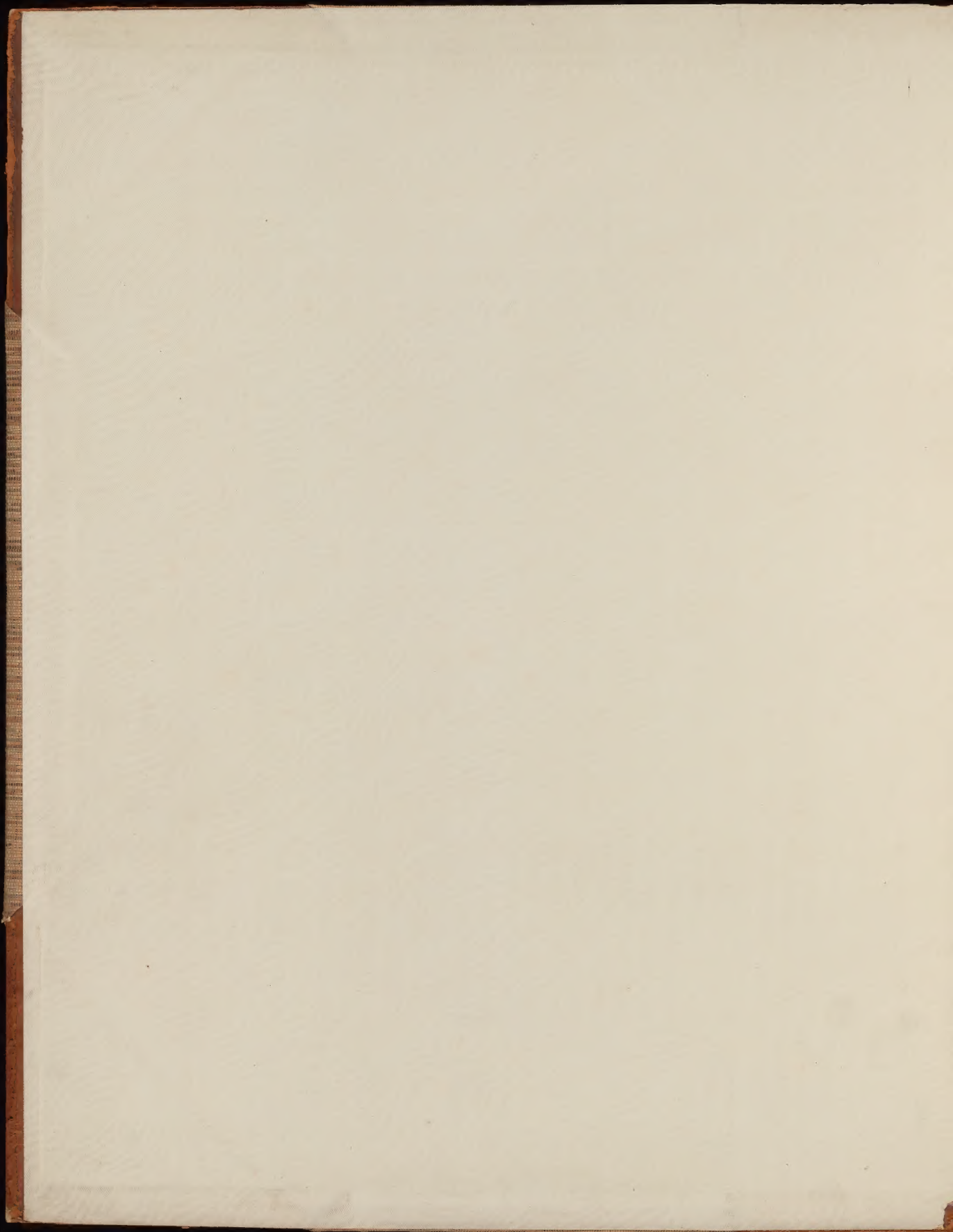
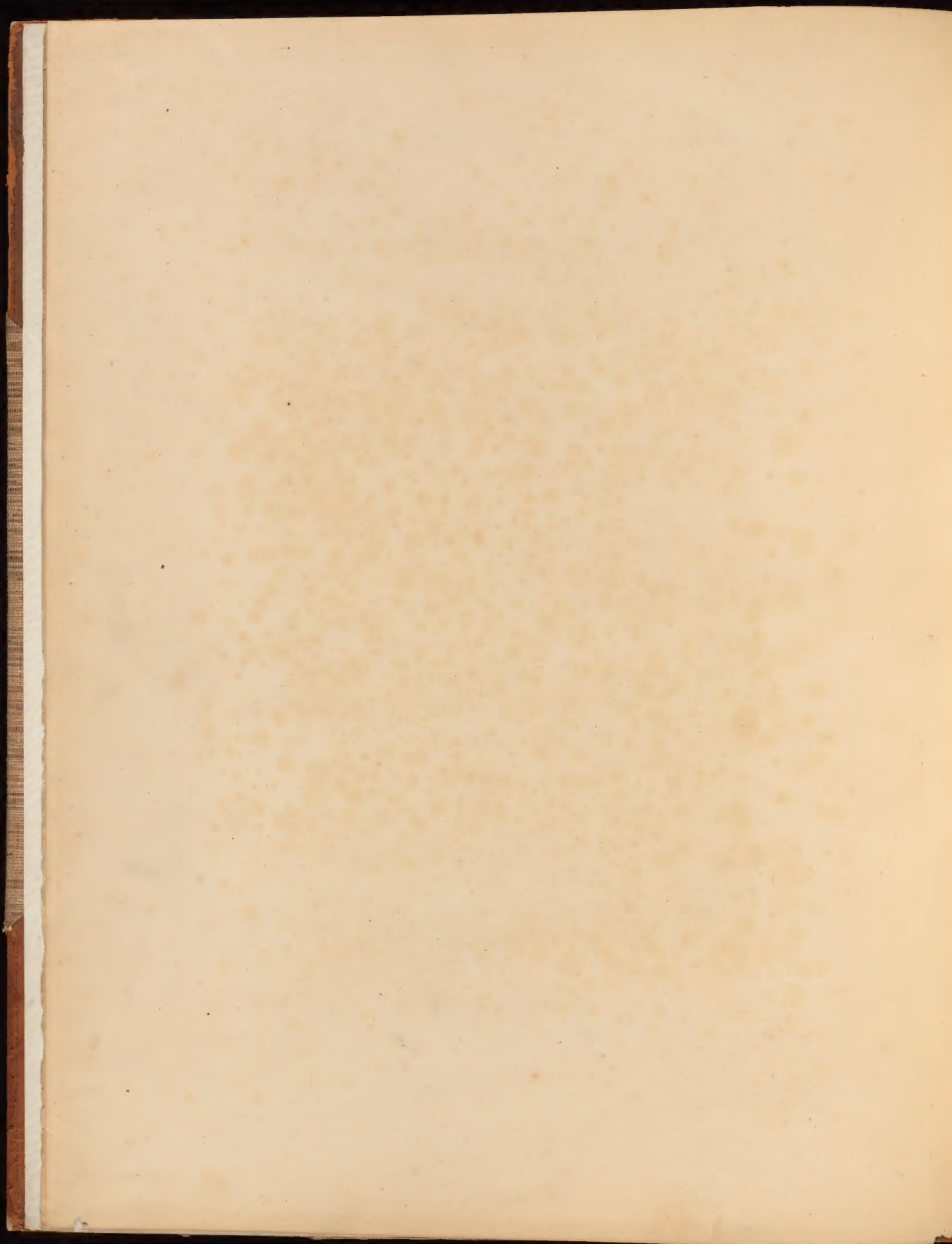


THE
ART
OF THE
WORLD



SECTION · 2 ·





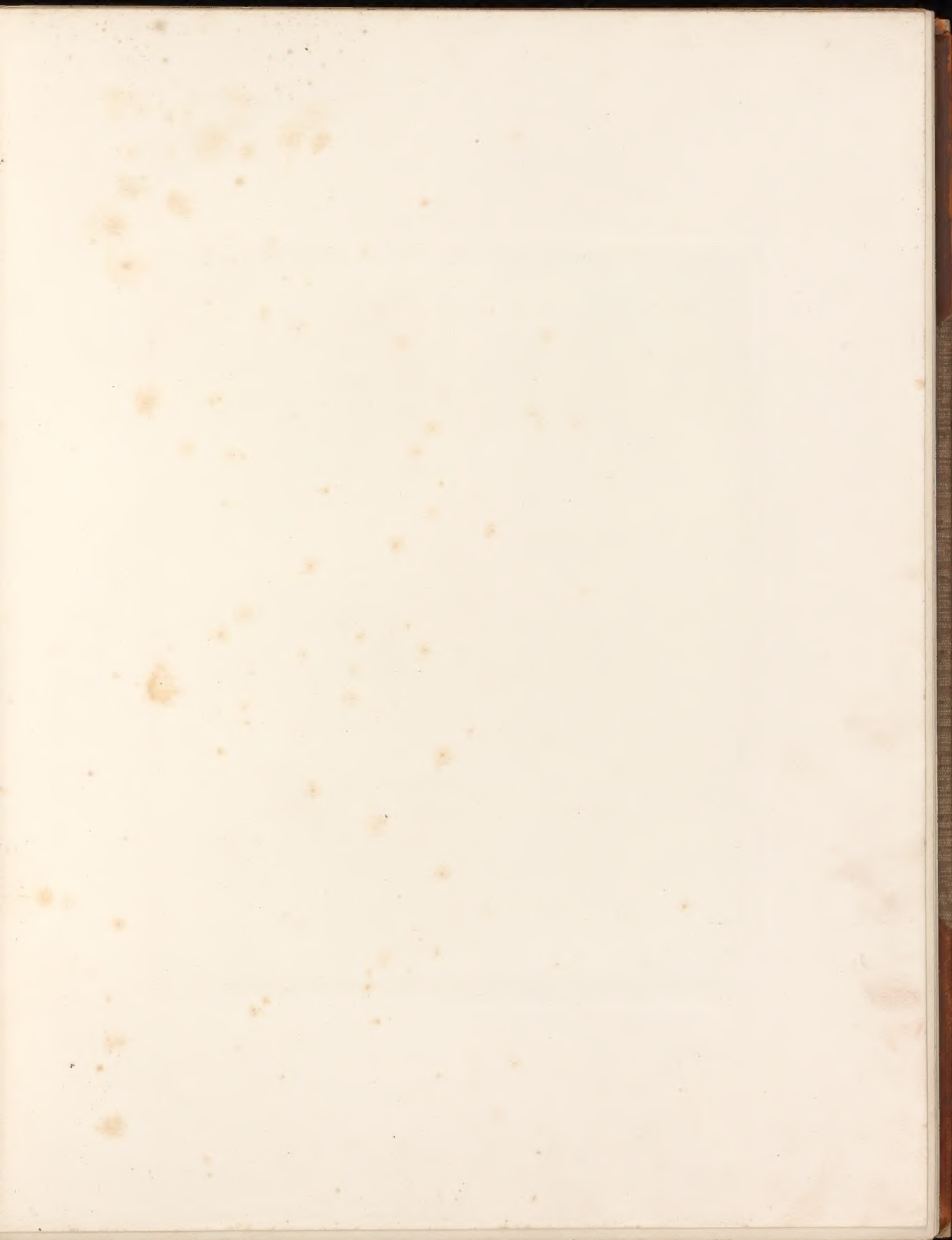
THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

SECTION TWO

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PRESENTING THE COLORS TO THE RECRUITS.

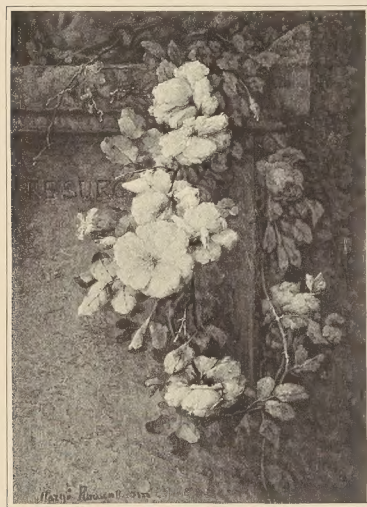
A. LOUSTAUNAU.

(French School.)



A. LOUSTAUNAU.

The *début* of this artist, who was born in Paris, was made in 1882. He has devoted himself to military subjects, and has attracted attention by his technical knowledge of uniforms, of manœuvres, and military movements of every kind. The juries of the *Salon* have awarded to him several honors, and in 1889, at the Universal Exposition, he obtained the Cross of the Legion of Honor. The artist has laid the scene in the space included between the Military School of the Champ de Mars and the Machinery Building of the Exposition of 1889. The monument stands in the background of the picture, and on the horizon rises the dome of the Invalides. In front of the regiment of cuirassiers which he commands the colonel has made a patriotic address to the young recruits, and, sword in hand, he points to the symbol of national honor which is borne by the standard-bearer, who is flanked by two quartermasters. Officers and men present arms to the flag. The spectators, kept back by the guards and ranged near the monument of the Military School, silently watch the spectacle.



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A GARLAND OF ROSES.

MARGUERITE ROOSEMBOOM.

(Dutch School.)

The home of the talented artist who has painted this graceful garland is in Voorburg, Holland. Mrs. Roosemboom has devoted herself to flowers



MARGUERITE ROOSEMBOOM.

and still life, and her taste in arrangement and facility in execution are well illustrated in this picture, which proves that the artist is a not unworthy descendant of the old Dutch still-life painters.



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THE DEPARTURE OF THE MAYFLOWER.

BIRGE HARRISON.

(American School.)



BIRGE HARRISON

With an apt and sympathetic instinct Mr. Harrison tells the feeling of those left behind on the bleak New England coast when the Mayflower spread her sails and turned eastward. In the gesture of the Puritan maiden, so full of longing and piteous entreaty, we may read the story of a heart-sickness which, for the moment, proved stronger than even the high resolve of Puritan courage.

Mr. Harrison was born in Philadelphia, in 1854, and began the study of art in Paris in 1875. He spent three years in the atelier of Carolus Duran, and three in the *École des Beaux Arts*, under Cabanel. In 1881 the first picture which he sent to the *Salon* was hung on the line, and in 1882 his large "November" obtained a place of honor, and was purchased by the French Government for one of the state museums. He spent some time in Colorado and New Mexico, painting several Indian subjects, and also writing a magazine article, which was followed later by others. In 1885 he returned to Paris, and exhibited yearly in the *Salon*, sending "The Departure of the Mayflower" in 1888. At the Universal Exposition of 1889 he gained a silver medal.



AT THE LOUVRE.

H. CAIN.

(French School.)



H. CAIN

The painter of this picture belongs to a family of artists. He is the elder of the two sons of Auguste Cain, the distinguished sculptor of animals, who with M. Fremiét, another specialist of the greatest talent, divides the suffrages of the French public as regards this branch of sculpture. The younger brother of our artist, Georges Cain, has also devoted himself to painting. M. H. Cain occupies himself especially with *genre* painting, and finds subjects in the varying scenes of Parisian life. The theme which he has chosen here has often tempted artists. It is a subject to be found in many places, but especially noteworthy at the Louvre and at the National Gallery in London. One day M. Cain wandered into the hall of the ground floor of the Louvre, which opens on the court of Francis I, where are gathered the masterpieces of sculpture from the forerunners of the Renaissance to the masters of the beginning of the seventeenth century, and he has drawn from life a young student perched on a high stool before her easel, who is endeavoring to reproduce in charcoal one of the figures of a marble Predella of the Italian school, worn by time. In the background we see the arch of the door formerly the entrance of the *Palais Stanza de Crémone*, brought from Italy stone by stone, which serves now as a means of passage between halls of Italian sculpture of different periods.

From the work to which she is devoting herself we see that the young artist is still at the beginning of her studies. At the moment which the painter has selected she leans back to judge of the effect, and to compare her work with the original.

THROUGH THE WOODS. R. GOUBIE. (French School.)

The wild boar has appeared in view, and all the hunters follow him, rallied by the sound of the huntsman's horn. The scene is laid in the forest of Compiègne, in midwinter; the ground is covered with snow. Some ladies on horseback boldly follow the quarry; one of them keeps in the lead, and will be the first to arrive when the huntsman's halloo announces that the boar is at bay.

M. Goubie has made a specialty of hunting and sporting scenes. From the officers mingled with the groups of hunters, and the mixture of city and hunting costumes, which include the high hat and the French riding habit, we recognize the proximity of a city. This is evidently one of the societies which have enthusiastically revived the old-time imperial hunts in the forests of the state.



THROUGH THE WOODS.

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EDWARD I DEMANDING THE OATH OF ALLEGIANCE TO
HIS SON, THE FIRST PRINCE OF WALES.

P. R. MORRIS.
(English School)



P. R. MORRIS

Born in Davenport, England, in 1838, Mr. Philip Richard Morris obtained his education in art at the Royal Academy, where he distinguished himself at an early age, both as pupil and as exhibitor. One of his pictures, "The Good Samaritan," received the gold medal in 1858, and since 1877 he has been a member of the Academy. The artist has devoted himself to historical painting, and has taken most of his subjects from English history.

Edward I, the son of Henry III and Eleanor of Provence, belonged to the Plantagenet family. Born in 1240, he succeeded his father and was crowned as King of England in 1274. When he became king, mindful of past rebellions, he presented his son to the people. Clad in the royal cloak, the coronet on his head, bearing his young heir on his shield, he holds forth the sword, which signifies defense. At his feet are his faithful dogs, the embodiment of devotion to their master.

The young Prince of Wales, whom we see naked on the shield, will end his days in a cruel manner. After placing himself in the hands of his favorites, Gaveston and Spencer, and being betrayed by his wife Isabella, he will be conquered, imprisoned in Berkeley Castle, and barbarously murdered by two assassins.

WILD BOAR AT BAY. CH. HERMANN-LÉON. (French School.)

M. Hermann-Léon is the son of a basso celebrated on the French stage. The painter is one of the latest artists to devote himself specially to the chase, a kind of painting which has fallen into decadence through the lack of royal encouragement in the maintenance of packs of hounds. M. Hermann-Léon was born at Havre, July 22, 1838, and he was a pupil of Fromentin and Philippe Rousseau. He is a painter of *genre* as well as of animals. At least one of his larger pictures, a full-length hunter with game, has been exhibited in New York. He has gained third and second class medals.

Here the boar stands at bay. The hounds have aroused him, pursued him, and have run him to a standstill, and here he is in plain view. He is lost if he advances. He has taken his part. He turns and makes a stand against the dogs. In a moment he will tear those within reach with his tusks. The first which has dared to approach him has already rolled on the ground; others will follow him, and before most of the hunters have come up the pack will be decimated.



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CH. HERMANS LÉON

WILD BOAR AT BAY



A SANDY ROAD.

F.-P. TER MEULEN.

(Dutch School)



F. P. TER MEULEN

François Pierre Ter Meulen is a painter of rural scenes. He draws his inspiration from Nature, and is a skillful interpreter of its various aspects. His execution recalls that of François Troyon. A native of the Low Countries, he exhibits there regularly, but he has also been represented several times in the universal expositions of Paris, where he obtained a medal. In a sandy road shut in between two groves with yellow foliage, at the end of which rises a small white house with a pointed roof, and a few slender poplars, a shepherd is driving a flock of sheep with heavy fleeces, which press close to one another. It is the return to the farm. The guardian of the flock keeps his animals in the path and protects the left; behind the last sheep trots the lean dog, with tongue lolling out, and panting with the heat. The dust rises in clouds and envelops the flock. The path is shady, and extends as far as the horizon, which is closed in by a curtain of foliage. It is autumn; the woods have taken on the golden hue of the season. The sky is clear, and the sun shines brilliantly.

HER FIRSTBORN. ROBERT REID. (American School.)

Mr. Reid's picture tells its own desolate story. The simple lines of the figure, without the bier or candle, would rouse a keen and instant sympathy, and the artist's effect is the more impressive for his reserve. His subject was found in France—possibly a scene noted in one of the little French villages like Gres, which are beloved of artists. Mr. Reid, who is one of the younger American artists, was educated in Paris, and returned to New York within a very few years.



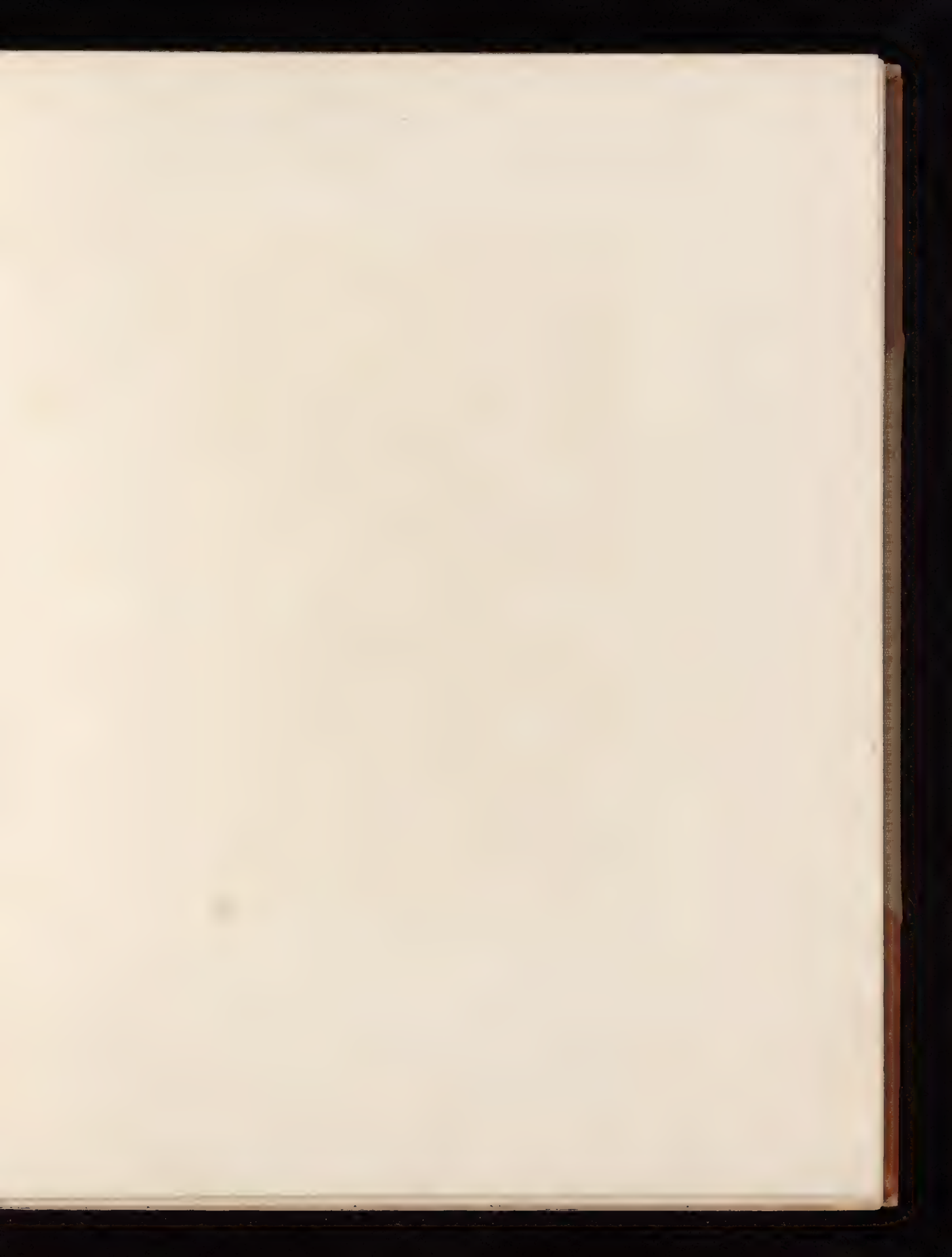


MARKET AT NUREMBERG.

LOUIS C. TIFFANY

(American School)

The painter of this picturesque scene in quaint old Nuremberg was born in New York, February 18, 1848. In this country his earlier studies were directed by George Inness and Samuel Colman, and in Paris he profited by the instruction of Léon Belly. Mr. Tiffany's *Wanderjahre* have occupied a more important part of his life than is the case with most artists even in this cosmopolitan and much traveled age. He has sketched and painted in Africa, Switzerland, Spain, Italy, and England, as well as America and France. One of the earliest pictures which he exhibited in New York was a "Dock Scene at Yonkers," shown in 1868, and this was followed by studies of Tangiers, Brittany, Cairo, Mentone, and Switzerland. The artist's special interests have included the figure and architectural effects. He has painted many picturesque street scenes, wherein he has shown a love of color and an enjoyment of sumptuous decorative effects which have finally determined the application of a large measure of his energies to the direction of stained glass work and other departments of decorative enterprise. Mr. Tiffany is a member of both the National Academy of Design and the Society of American Artists.





ROMEO AND JULIET.

FORD MADOX BROWN

(English School)



FORD MADOX BROWN.
Portrait of the artist, by the artist, 1845, oil on canvas, 18 x 14 in.

In the "Lovers of Verona," or "Romeo and Juliet," Shakespeare's celebrated drama, the balcony scene is one of the most touching and impassioned. The artist has chosen the moment when it is necessary to part. Juliet tries vainly to keep her lover; she holds him fast in her embrace, while his foot is on the ladder and he points to the city whose awakening menaces his life. We know the rest: Romeo will escape the pursuit of the officers, but the two spouses will be reunited only in the tomb.

Ford Madox Brown was born of English parents, at Calais, in 1821. He studied art at the Bruges Academy, at Ghent, under Van Hanselaer; in Paris, 1841-'44, and in Rome in 1845, beginning his professional career in London the same year, when he sent a decorative design to the competition in Westminster Hall. In 1850 he began a series of large frescoes for the Town Hall of Manchester, illustrating the history of the city. He gained a prize at the Liverpool Academy in 1856. He has exhibited some oils and water colors, but his reputation may be said to rest principally upon his many important mural paintings. He is one of the conspicuous figures in the English art of the day.

RECREATION IN THE COUNTRY. PIO JORIS. (Italian School.)

The scene of this *fête champêtre* is probably laid near Rome, at one of the beautiful villas full of relics of antiquity, like the Villa Borghese or Villa Pamphili. Signor Pio Joris, a Roman artist much influenced by Fortuny, the Spanish painter who has left such a mark at Rome, has interpreted this scene with a view to forming a charming *ensemble*. The time is the eighteenth century, if we may judge by the embroidered silk coat of the attendant and the Louis XV robes of the guests. The artist has endeavored to present a scene like a page from the Decameron.

In art, Signor Joris belongs to a school of painters who delight in costumes and dainty accessories. He was born in Rome, in June, 1843. After some years of study at the Academy of San Luca, and under Fortuny, he visited Venice, Munich, and Paris in 1869, London in 1870, and Spain in 1871-'72. He is the President of the Society of Water-Color Painters in Rome, an honorary member of the Belgian Water-Color Society, and a member of several Art Unions. In addition to various medals and other marks of honor received in Italy, he is a member of the Bavarian Order of St. Michael; and he obtained a gold medal at Munich in 1869.



1897-1898

RECREATION IN THE COUNTRY



HOW LISA LOVED THE KING.

E. BLAIR LEIGHTON.

(English School.)



E. BLAIR LEIGHTON

The subject treated by Mr. E. Blair Leighton is taken from one of the famous tales of Boccaccio's Decameron, entitled "The Daughter of the Apothecary." At the time of the expulsion of the French from Sicily, Pedro of Aragon brought the Spanish dynasty into power, and took up his residence at Palermo. One day when he was enjoying the pleasures of the chase with his barons, the daughter of an apothecary who had seen him pass, impressed by his noble bearing and manly beauty, was seized with a sudden love for the young prince, and soon fell into a state of languor which aroused fears for her life. Her father—Bernardo Piccini—and her mother vainly sought the cause of her suffering, and strove to satisfy her every want. Louise Piccini implored them to let her hear a celebrated minstrel of the court of Palermo, Minuce d' Arezzo, who soothed the king in his leisure hours, and had permission to approach him at any time. Louise revealed her secret to the singer, and begged him, if he wished to save her from certain death, to compose a love-song, which he should sing before the king and thus make known to him the secret of her grief. Minuce composed the song, and the king asked who the heroine was who was dying for love of the sovereign of Aragon and Sicily. The minstrel replied that he would reveal the secret only to the one who, having kindled that flame, alone could extinguish it. And thus the name of the enamored damsel reached the ears of Pedro of Aragon. Mr. E. Blair Leighton—who must not be confounded with Sir Frederick Leighton—has chosen the moment when Louise, lying on the terrace of her house at Palermo, her father and mother beside her, hears the song of the king's favorite minstrel. Mr. Leighton, who was born and lives in London, is a member of the Royal Institute of Painters in Oils.

AN ANNIVERSARY. MAXIME DASTUGUE. (French School.)

M. Dastugue obtained his education in Paris, where he practices his profession. He is a painter of the figure, and his special work may be described as *genre* of the more important kind. In the impressive picture before us the time which has been chosen is evidently an anniversary day of mourning. The sentiment of the subject is expressed in the sadness of the elder worshiper, whose face bears a look of faith as well as lines of pain and sorrow. The light streams softly down through the stained-glass windows upon the silent group of young and old, who are united by a common feeling.



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MAN BY DANIEL

AN ANNIVERSARY



MIGNON.

HENRI GERVEX

(*French School.*)



HENRI GERVEX

Few French artists have gained reputation more rapidly than M. Gervex. A follower of the first realists of the generation preceding his own, he has devoted himself chiefly to scenes of modern life, without false sentiment or conventionality. He has contributed to bring back painting to a clear and silvery tone. Born in Paris, in 1848, he studied under Cabanel and Fromentin. He is an officer of the Legion of Honor. He aided in the decoration of the Hôtel de Ville, and has executed historical paintings for the Museum of Versailles.

The expressive head, which the artist entitles "Mignon," is evidently copied from Nature, with all the frankness and sincerity of a painter sure of his brush. The hair, of a beautiful brown with tawny lights, which floats over the shoulders and falls down over the bosom, the rich carnation color, the clear complexion, the vivid hue of the lips, the brilliancy of the large black eyes surmounted by finely marked eyebrows and shaded by thick lashes—all reveal in the subject rather a daughter of the South than a child of the foggy North; she knows the land where the orange tree blooms, the land for which Mignon sighs when she sings the song which Goethe, the author of *Wilhelm Meister*, has rendered immortal.

ST. GEORGE AND THE DRAGON.

GUSTAV SURAND

(*French School.*)

According to the familiar legend, St. George, whom the armorers have taken for their patron saint since the middle ages, delivered his country from a redoubtable monster, whose victims were without number. Artists, painters, and sculptors since the birth of Christian art have from century to century celebrated the brave deed of this noble knight, whom they have represented as wearing iron armor. The dragon, covered with scales, with the beak of an enormous bird of prey, raises itself on its claws at the entrance of the cavern which serves as its lair. It has just slain two human victims. At the sight the hero's horse trembles and starts back, and even the faithful dogs themselves are terrified. Calm and impassible, St. George faces the dragon, spurs his horse onward, and makes ready to pierce the monster with his lance.



ST. GEORGE AND THE DRAGON.

G. T. HARRIS.

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THE BETROTHED.

G. ROCHEGROSSE

(French School)



G. ROCHEGROSSE

This artist, born at Versailles, in 1858, first exhibited at the *Salon* in 1882, and in the short space of ten years he has made a name for himself in the French school. He has gained the Cross of the Legion of Honor. A godson of the poet Théodore de Banville, M. Rochegrosse from the outset has shown a singular leaning toward archæology, and has delighted to restore scenes of antiquity, even though he had but few data as to the architecture and art. We have seen him treat, in turn, subjects taken from ancient Persia and Assyria, and the contemporaneous episodes of the Gallo-Roman period. In 1893, for example, he sent to the *Salon* of the Champs Élysées "The Pillage of a Gallo-Roman Villa."

This picture, "The Betrothed," does not show the artist in his most original aspect. He delights in deeds of violence and dramatic situations; but here, in a Roman villa, on the shore of Parthenope, under a portico whence we survey the town, the hills, and the azure water, the artist presents two lovers who plight their troth in the presence of two families who are still sitting at the banquet table. The flocks of doves which wheel about the little fountain in the porch catch their eyes; their hands are clasped; the low-toned vows which they exchange will bind them for life.

PORTRAIT OF PRESIDENT CARNOT. ADOLPHE YVON. (French School.)

The artist to whom the President of the French Republic has given a sitting has devoted himself in large measure to portraiture, and he enjoys a considerable reputation in France. His name is associated with the French victories in the Crimea and in Italy, which have furnished him with subjects. He gained the grand medal of honor in the *Salon* of 1857. His portrait of M. Carnot, whom he shows in his study in evening dress, wearing the grand cordon of the Legion of Honor, gives a correct idea of the general appearance, bearing, and physiognomy of the President of the French Republic. M. Yvon, who is seventy years of age, was born at Eschweiler. He gained the first medal in the *Salon* of 1848, forty-five years ago.



ADOLPHE YVON



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ALGERIE VVON

PRESIDENT CARNOT.



THE ROYAL PROCESSION.

JOHN CHARLTON.

(English School.)



JOHN CHARLTON

On June 21, 1887, on the occasion of the Jubilee of her Majesty the Queen of England, the whole English nation desired to join in the various demonstrations of respect and the congratulations addressed to the sovereign in honor of the fiftieth anniversary of her accession to the throne. The entire royal family were gathered together; the sovereigns of many other countries were represented by princes of the blood; and a splendid *coriège* composed of eleven state carriages, preceded by all the English and foreign princes and great officers of the crown, all mounted, traversed the city amid the acclamations of a countless multitude.

The artist has chosen the moment when the head of the procession, after leaving Westminster, passed through Trafalgar Square. The Duke of Portland, Master of the Horse, leads the way, with the Grand Marshal, Lord Alfred Paget. Behind them are all the princes, in the following order: The Grand Duke Sergius of Russia, Prince Albert Victor of Wales, Prince William of Prussia (the present Emperor), Prince Henry of Prussia, Prince George of Wales (the present heir to the English throne after his father the Prince of Wales), the Grand Duke of Hesse, the hereditary Prince of Saxe-Meiningen, Prince Christian Victor of Schleswig-Holstein, Prince Louis of Battenberg, Prince Christian of Schleswig-Holstein, the Crown-Prince of Germany (afterward the Emperor Frederick, who may be recognized by his long beard), and after them Prince Henry of Battenberg and the Marquis of Lorne, the Prince of Wales and the Duke of Connaught, and the Duke of Edinburgh. A company of Sepoys, representing the army of India, follow this magnificent group of royal princes; and then come the eleven state carriages containing the grand duchesses and princesses of the various powers represented, and in the first carriage the Queen and the Princess of Wales. Field-Marshal the Duke of Cambridge rides at the side of the carriage. In the center of the scene the crowd is massed on the steps of the Nelson Monument.

THE REAPER AND THE FLOWERS. RUDOLPH LEHMANN. (English School.)

This picture is an illustration of Longfellow's beautiful poem which bears the same title. The reaper Death comes as a white-robed angel to "visit the green earth and take the flowers away." Mr. Lehmann, who was born in Germany, painted for several years in Rome, but since 1866 his home has been in England.



REPRODUCED FROM THE

THE REAPER AND THE FLOWERS

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THE LAKE IN THE WOOD.

F. J. DU CHATTEL.

(Dutch School.)



F. J. DU CHATTEL.

Frederick Jacob du ChatteL was born in Amsterdam. He has devoted himself especially to landscape, and his pictures are distinguished by a keen appreciation of light and varying effects in Nature. The artist usually lives in The Hague, frequently visiting the banks of the river Vecht. After he had gained medals at the Expositions of Amsterdam and Munich, he made a successful appearance at the Universal Exposition in Paris in 1889, and the international jury awarded him a medal. He is a Chevalier of the Order of St. Michael of Bavaria.

In the forest of The Hague there is a lake of limpid water, whose shores, which approach each other, forming two basins, are united by a rustic bridge of worm-eaten wood. The lofty trees with bare branches blackened by winter frosts are reflected in the peaceful surface of the water. The leaves which fell in autumn still strew the ground, and, sodden with rain, cling to the earth and give it a tawny coloring, which contrasts with the reflections of the sky. A humid mist envelops the lonely forest; and two birds, the only living beings to break the silence of this solitude, pass swiftly by, their wings rippling the mirror-like surface of the lake. The artist has expressed the feeling of melancholy which Nature produces on a winter day without snow and without sunshine.

THE BLIND AT CHURCH. ADOLPH SCHLABITZ. *(German School.)*

In the interior of a chapel dating from the seventeenth century, well lighted by a large window, a group of blind girls, the pensioners of some charitable institution, have been taking part in the service. They have left their seats and are on the point of departing. With bare heads and very neatly dressed they advance two by two, taking each other's arms, guided by a little girl, who holds the elder of the blind worshippers by the hand. A few others of the congregation, sitting here and there, follow the little procession with their eyes; an aged blind woman on a bench in the background stretches out her hand to an old man, who is ready to assist and guide her. Herr Schlabitz was born in Silesia, in 1854. His present home is in Berlin.



A. SCHLABITZ.



Copyright by A. Schwartz

A. Schwartz

THE BLIND AT CHURCH



"A SAFE STRONGHOLD OUR GOD IS STILL."

G. KUEHL.

(German School)



GOTTHARD KUEHL.

Gotthard Kuehl, an artist of marked individuality, exercises a genuine influence on painting at Munich, where he was born. He has broken loose from the tradition of the school, following Nature closely, and is esteemed outside his own country for his tendencies toward a realism imbued with sentiment. Faithful to the French Exhibitions, he has for more than ten years past obtained every year the medals awarded by the juries of Paris, and he was made an officer of the Legion of Honor at the Universal Exposition of 1889.

In the upper organ-tribune of a church of the seventeenth century, at Lübeck, a class of charity-school girls are singing Luther's hymn, "A safe Stronghold our God is still." One of them, the eldest, is accompanying them on the grand organ; another, standing before a desk and leaning against the balustrade facing the nave, is singing a solo. Farther back, their music-books in their hands, are the younger girls forming the choir, one of whom looks with admiration—with envy, perhaps—at the soloist, whose voice ascends to the vaulted roof; only the organist and the soloist, who are the monitors, are distinguished by the black apron. A gray light bathes the tribune, and the whole scene breathes peace and simple piety.

THE FOG WARNING.

WINSLOW HOMER.

(American School)

Independent in his methods, thoroughly American in his types of men and their settings, Mr. Winslow Homer's work stands for what is most distinctive and individual in the development of a national art. The artist was born in Boston, Massachusetts, February 24, 1836. He was a pupil of the National Academy of Design and of F. Rondel. His work in art is described elsewhere.

In this picture the fisherman, clad in "sou'wester" and oil-skins, watches with anxiety the oncoming fog-bank, whose ragged edge is flung up against the threatening evening sky like a warning hand. Pull hard, mariner, or soon your schooner will be hidden from your sight by an impenetrable mist, and you, mayhap—should no worse fate overtake you—will be compelled to spend a dreary night in your "dory" upon the open sea.





JEFFERSON AGRICULTURAL BUILDING

THE DEPARTMENT OF FINE ARTS

By PROFESSOR HALSEY C. IVES, DIRECTOR OF THE DEPARTMENT



HALSEY C. IVES

THE possible value of a great exhibition, such as this which commemorates the discovery of the Western hemisphere, and the influence which it exerts upon our people, may be assumed to depend largely upon its educational importance. In the formative work of the Department of Fine Arts this educational feature was kept constantly in view, from the first meeting of those who were most interested until the various sections were complete in every detail. To this, in every possible instance, precedence was given over that which may be designated as the spectacular or simply entertaining phase of such a work. To carry out this idea, it was believed that the best results could be obtained by bringing together the highest examples of art work of all countries where art has flourished, not only in our own time but in earlier periods, more especially those which have had a marked influence upon work of the present day. This bringing together of the productions of various people from every country of the globe affords opportunity for study and comparison, not only by the various exhibitors of different countries but by the general visitors as well. In each case, by the study of these exhibits, false impressions may be corrected and new ideas suggested.

Keeping in mind this plan, it was deemed advisable to visit all the countries of Europe and the East where art has flourished in the past or during our own time. It was believed that characteristic and comprehensive exhibits, representing the best work of the people—judged not by our own standard but by the standard fixed by the people of each country—would produce a result that could not fail to benefit the arts and industries of our country to an extent that would be of lasting good. After formulating plans



PANTHER ON BRIDGE
EDWARD KEENEY, SCULPTOR.

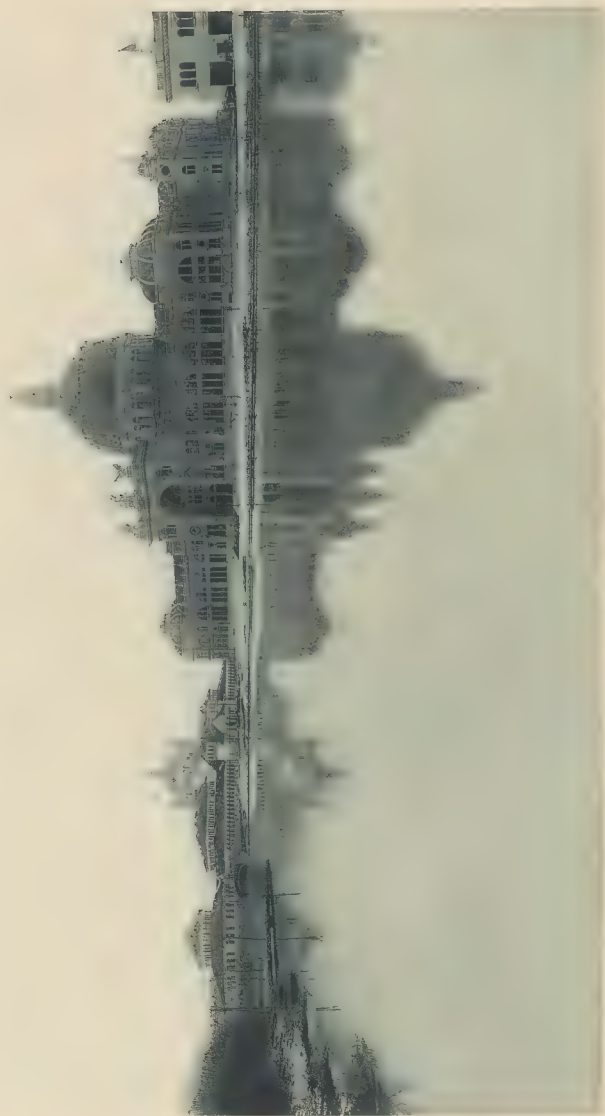


VIEW FROM THE LAGOON.

With the Horticultural Building on the left and the U. S. Art Building and Thomas St. A. building in the distance.

for the American section, the executive head of the Art Department visited England, France, Belgium, Holland, Denmark, Norway, Sweden, Finland, Germany, Russia, the Polish provinces of Russia and Austria, Austria-Hungary, Italy, and Spain. In all these countries the principal cities were visited, conferences were held with prominent government officials, leading artists, noted collectors of art works, and the directors of art museums and schools, with the aim of creating as far as possible a feeling of interest in the plans of the Art Department. In this work, it was constantly kept in the minds of all interested that collections should be based upon the judgment of the most refined taste rather than upon commercial popularity. It was believed that by this method alone could a representative exhibit of the best art of each country be secured. These plans were received with favor by nearly every foreign commissioner. Several months were devoted to this work in the countries named above.

The result of these efforts may be measured by the applications for space in the Art Department, coming as they did from every country which had been visited. In nearly every case the space applied for far exceeded that which it was possible to grant, and in many instances was in excess of the amount asked for in previous exhibitions. This was exceedingly gratifying to the officers of the department, when they took into consideration the general sentiment which found expression so freely in the early days of the work, that foreign countries, especially those which were rich in examples of art, would not transport their treasures to





FINE ARTS BUILDING.
C. E. AUGOOD ARCHT.

a point remote from the ports of entry. Indeed, in the early part of the work a feeling of pity was often expressed for those who had allowed their enthusiasm to obtain a mastery over their better judgment, inducing them to give their time and energy in the vain endeavor to accomplish that which in the estimation of the critic was considered a hopeless task.

From these various foreign governments alone applications for wall space aggregated over 300,000 square feet. The total wall space in the various art galleries and courts is 205,000 square feet. After reserving galleries for the United



THE FIRST ARCH IN PLACE, MANUFACTURES AND LIBERAL ARTS BUILDING

States section, which contained 35,000 square feet, there remained about 170,000 square feet to be distributed among the countries taking part in the exhibition. When we consider the amount of space this represents as compared with that granted to foreign countries in our own exhibition of 1876, and realize that it is more than double the space occupied by foreign countries in that exhibition, those who were familiar with the vast collection of pictures brought together there may form some conception of the great extent of the present collections. The United States, Germany, Great Britain, Spain, Japan, Holland, Canada,



CONSTRUCTION OF THE GREAT MANUFACTURING AND LIBRARY ARCS BUILDING
INTERIOR VIEW, 1896. BRONZE. ENGLAND. 1896



ENTRANCE OF FISHERIES BUILDING
With Details of Rich Ornamentation



Russia, Austria, and Mexico are located in the central pavilion; the collections of Norway, Denmark, Sweden, and the Society of Polish Artists are located in the galleries of the western pavilion; in the eastern pavilion are France, a portion of the United States section, and the loan collection. No less than nine other countries and several societies applied for space, but owing to the late date of application it was found impossible to grant their requests. As has already been pointed out, the space granted has in every case been far less than the amount asked for. This undoubtedly has served to elevate the standard of judgment maintained in forming the collections. The visitor to the galleries, who is familiar with previous exhibitions, recognizes the fact that a better representation of the art of the world has been brought together here than in any exhibition that ever has been made. This, of course, is owing quite as much to the

relations existing at this time between our country and foreign nations as to the energy and perseverance of the officers of the department. This happy combination of circumstances, in which political differences were eliminated, made this a common ground upon which all could meet.

The collection of Germany—brought together by the enthusiastic work of the commission of that country—far excels in comprehensiveness and quality any previous collection formed by Germany in an international exhibition. The products of the Scandinavian artists are presented, not only in number but in quality, in a manner surpassing any former exposition; while Russian art, for almost the first time, is shown in its various phases to the people of the Western world. English pictures, so little known to our people, represent the beauties of that school more fully than did the collection which graced the walls of Memorial Hall at the Centennial. In perfecting the plans of the department, work was not confined alone to the Western world. For the first time in the history of international



MANUFACTURES AND LIBERAL ARTS BUILDING.

expositions, Japan, possessing as she does artists of wonderful skill and refined feeling, was given a place in the Department of Fine Arts. The magnificent collection brought together in the section devoted to Japan shows that the results obtained by these efforts were satisfactory. In this remarkable collection we have lessons which our people might study to advantage. Here we find that art is classified in a simple manner—Art, the broad and comprehensive word which covers everything that is based upon the principles of artistic design, no matter whether it be a simple form of wood, metal, or other material, or statue or picture. The freedom from borrowed ideas in the objects brought together in the Japanese section shows the exquisite native taste of this wonderfully artistic people;

it also gives evidence of a determination to preserve the native purity of their art and to resist the inroads of Western ideas.

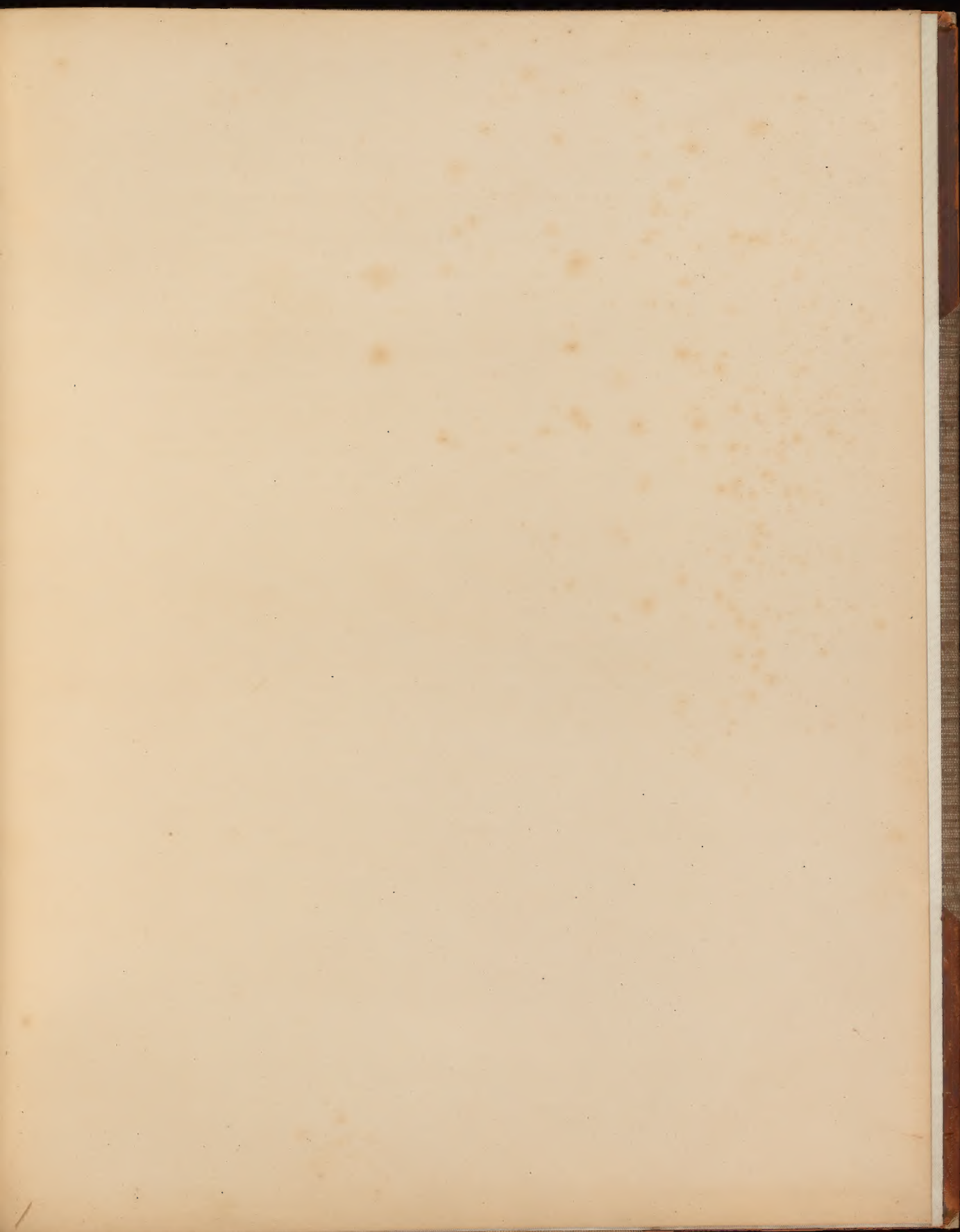
The various exhibits which represent foreign countries were, in nearly every case, brought together under the direction of commissioners or committees appointed by their respective Governments. In England, the work of forming the collections was intrusted to the Society of Arts. The Committee on Fine Arts was composed of representative artists of Great Britain, and the chairman was Sir Frederick Leighton, President of the Royal Academy. M. Antonin Proust, who was in charge of the Department of Fine Arts of the Paris Exposition in 1889, was called upon to care for the interests of the French section. His reputation as an art critic and his long experience in connection with art, coupled with a love and enthusiasm for the work, insured from the start the success of the French section. He was ably seconded by M. Barthelemy, who first served as secretary in the preliminary work in Paris, and then as acting commissioner in Chicago. On the resignation of M. Proust, the Government appointed M. Roger-Ballu as Commissioner of Fine Arts, who at once assumed control of affairs, and, with M. Henri Guidicelli—who succeeded M. Barthelemy—carried on the work to its present successful outcome.

Herr Schnars-Alquist, a marine painter of originality and great technical ability, was selected by his Government as Commissioner for Fine Arts for Germany. The various schools of that country are represented fully, and the collection as it stands to-day gives a clearer idea to our people of the attainments and possibilities of German art than has ever before been presented in any international exposition.

The formation of the art collections to represent Holland was placed in the hands of the distinguished artist Mesdag. His untiring zeal in his country, where he commands the respect of his fellow artists, has brought together the collection which now graces the Galleries of the Dutch section. The duties of Acting Commissioner of Fine Arts for Holland at the Exposition have been ably discharged by the well-known painter Hubert Vos.

In Italy the preliminary work of forming the various collections to be brought together in the space assigned to that country was placed in the hands of a central committee in Rome, presided over by the sculptor Giulio Monteverde. The committee was ably assisted by Signor Angelo del Nero, who, when the various contributions from the committees appointed in the different cities of Italy were sent in, was appointed Executive Commissioner of Fine Arts.

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